

ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: *BETTY SCHMITT COLLEY*

PRESENT POSITION *PART TIME PROFESSOR
OF ART, HIRAM COLLEGE*

DATE AND PLACE OF BIRTH: *9/24/35 PITTSBURGH*

CATEGORY/PRIMARY MEDIA: *PAINTINGS/ ACRYLIC AND GOUACHE*

ART TRAINING (Schools, Scholarships, etc.):

*FOUR YEAR SCHOLARSHIP TO PHILADELPHIA MUSEUM SCHOOL (SCHOLASTIC
B.F.A. CARNEGIE INSTITUTE OF TECHNOLOGY (NOW CARNEGIE MELLON)
M.F.A. in PAINTING/ KENT STATE UNIVERSITY
YALE/NORFOLK SUMMER SCHOOL OF ART (SCHOLARSHIP)*

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

*LIVE ART EXHIBIT, ARRON V. PAINTED DIRECTLY ON GALLERY WALLS 1992
ONE PERSON EXHIBIT, TRUMBULL BRANCH OF K.S.U. ART DEPT. 1992
ONE PERSON EXHIBITS, HIRAM COLLEGE, 1989, 1983, 1990, 1991
ONE PERSON EXHIBITS, BLUE SKY GALLERY, PITTSBURGH 1989, 1990
CLEVELAND MAY SHOW 1989, PITTSBURGH ASSOCIATED ARTISTS EXHIBITS 1989, 1988,
1990 THREE MAN EXHIBIT, CANTON MUSEUM 1980, ART REACH GALLERY, COLUMBUS 1983
COLLECTIONS THAT NOW INCLUDE YOUR WORK:*

PITTSBURGH PUBLIC SCHOOLS

EMBASSY SUITES HOTELS

CHILDREN'S HOSPITAL, AKRON

MR + MRS ROBERT SAUER

*PITTSBURGH PUBLIC SCHOOLS PURCHASE AWARD 1989
AWARDS: S.J. ANATHAN CASH PRIZE FOR REPRESENTATIONAL PAINTING
ASSOCIATED ARTISTS OF PITTSBURGH EXHIBIT 1957*

*FIRST HONORABLE MENTION FOR DRAWING, PITTSBURGH ASSOCIATED
ARTISTS, 1956, SECOND HONORABLE MENTION FOR DRAWING, PITTSBURGH
ASSOCIATED ARTISTS, 1959, TWO HONORABLE MENTIONS AKRON MUSEUM
MAY SHOW 1961, SCHOLARSHIP TO YALE-NORFOLK SCHOOL OF ART*

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

*"THE QUIET MEN" is an allegory about Australia and the aboriginal
peoples of Australia. The top portion of the painting shows
"Olga Domes" on the left, an actual rock formation and
Tourist attraction. The rainbow on the right and the intense
blue sky are meant to express the extremes to which the climate
of Australia goes, and the desert is a reminder of the habitat*

of the original natives of the continent. A campfire in the next layer of the painting shows the spirits of the men being taken to some final resting place. The central band of the painting is about the flora of Australia, some actual plants are shown, others are included to express the exotic nature of the landscape. The next layer of the painting is a burial ground with artifacts and skeletons. And the final bottom layer is given over to actual pictographic images used and repeated and gradually changed over a 20,000 year period by the aboriginals. Their culture is so old that in studying their art ^{I learned} the images go from very vestigial and primitive line drawings to very sophisticated x-ray pictures of men and animals. The gentle, peace loving nature of Australia's original natives led me to choose the title "The Quiet Men" and also

the fact that almost without any attention paid to them they maintained their culture for over 20,000 years without damaging or decimating the land.

ARTIST BIOGRAPHY

1989

PHONE # 673-1016

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Betty Schmitt Culley

PRESENT POSITION

DATE AND PLACE OF BIRTH: 9/24/35 Pittsburgh, Penna.

CATEGORY/PRIMARY MEDIA: paintings in egg tempera, gouache and acrylic

ART TRAINING (Schools, Scholarships, etc.):

Scholastic Award's Scholarship for four years art school
Carnegie Institute of Technology, B.F.A. in Painting and Design
Kent State University, M.F.A. degree in Painting
Yale Norfolk Summer Art Classes, New Canaan, Connecticut

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

- 1980 Three Man Exhibit, Canton Museum
- 1983 Retrospective One Man Exhibit, Hiram College, Frohving Art Center
- 1983 Exhibit, Art Reach Gallery, Columbus
- 1984 One Man Retrospective Exhibit Kent State University
- 1987 Two Pieces in Associated Artists of Pittsburgh Yearly Exhibit

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

- 1988 Two Pieces in Associated Artists of Pittsburgh Yearly Exhibit
- 1988 Exhibit at Kistler Gallery, Akron
- 1988 Exhibit at Blue Sky Gallery, Pittsburgh
- 1957 S.J. Anathan Cash Prize for Representational Painting

AWARDS:

- 1956 First Honorable Mention for Drawing, Associated Artists of Pittsburgh
- 1960 Honorable Mention in Akron May Show

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"Hunter's Feast" took me three years to complete. It is, in fact, two paintings superimposed on each other. The paintings first level shows a large five fingered hand, symbolizing man's dexterity in altering his world. The three bacchanalian figures symbolize pagan fertility rites. The feast of bread, fruit, and wine symbolize a classical, pre Christian kind of communion with the fruits of man's agrarian labours. The second layer or level of the painting shows cave art figures hunting animals such as bison, antelope, and horse, symbolizing man's (over)

early carnivorous nature.

My paintings deal with ~~act~~ archetypal situations such as flood, famine, drought, earthquake, battles, hunters, oracles, Minoan Acrobats, Egyptian water gardens. The preying-mantis-like figures serve as archetypal actors or dancers which I use to symbolize man's various activities, choreographing my paintings and drawings.

I never sketch in an entire painting but simply begin in ink anywhere on the page and allow the drawing to evolve naturally and intuitively.

I am very interested in philosophy and religion.

C. J. Jung is my inspiration and guide when I deal with paintings about Greek Myth and also when I attempt to depict Christian Themes such as annunciations and crucifixions.

My smaller works are on museum board in ink and are colored using gouache mixed with egg yolk.

My larger paintings are usually in acrylic and ink.

"Hunter's Feast" uses many media - collage, oil, "panter's mayonnaise" and ink.